

SACRED DANCE GUILD NEWSLETTER

IV 1

Editor, Sept. Issue: Lura G. Ellsworth, Branford, Conn.

September, 1961

***** THOUGHTS FROM OUR PRESIDENT *****

Many times I've been aware, as no doubt many of you have been, of the incorrect terminology used for Sacred Dance. Each of us must discourage "show biz" terms—our choir is not a "troupe" and our interpretations are not "numbers." We must encourage the proper use of terms to maintain the elements of worship essential to our purpose. We must educate our members and our congregations.

Another "T" would include "Time." Our church choir director remarked once, "Individuals are very careful to arrive on time for a movie at 6:45 p.m., but very careless about arriving on time for rehearsals or even the worship service.

Do YOU have any simple exercises to help the body speak and communicate clearly?

Do YOU have any problems? Air them and we'll try to help!

Two very helpful books are:

The Art of Making Dances, Doris Humphrey, Rinehart
Dance in Elementary Education, Ruth Murray

MEMBERSHIP - Pay dues of \$2.00 to: Miss Hazel Bailey
74 Sea Avenue
Quincy, Massachusetts

NOTICE CONCERNING MEMBERSHIP:

It is important to note the Guild policy that persons who join the Guild at the Fall Regional Workshop receive an extended membership which is effective through the following year. That is, persons who join in October, 1961, will have continuing membership through February, 1963. Dues are payable annually at the time of our Annual Meeting in February.

Participants at Workshops, etc., enjoy reduced, "membership" fees if they join the Guild. For the benefit of the organization, they should be encouraged to do so. A group is only as good as its members, and we are greatly enriched by those who join and share in our work.

CORRECTION PLEASE. For Mailing Lists:

Mrs. Geo.R.Chenelle (Eliz.) from Concord,NH, to 79 Blackstrap Rd.,Falmouth, Mass.
Mrs. Walter G.Couch (Lucile) from Florence,Mass., to 630 N.Hampton Rd.,Wichita,Kans.
Miss Violet Geary to Mrs. Violet Geary, 25 Camel Street, Fairhaven, Mass.
Mrs. Nichols to Mrs. Frank B.Nichols (Frances), Same address at Glen Head, NY

MISCELLANEOUS ITEMS OF INTEREST

CBS-TV's, Look Up And Live program has commissioned three more dance-dramas from John Butler for the coming season.

Coming soon: Deborah Zall's "Stained Glass Window" on Lamp Unto My Feet, CBS-TV. This work was premiered at Jacob's Pillow, August 24-26, 1961.

The Methodist Monthly Magazine, "Together," August, 1961, issue has on its first two pages photographs of the interpretive choir of First Methodist Church Lawrence, Kansas, (under the guidance of Mrs. Diana Schellenberg) dancing "Fairest Lord Jesus."

A packet of Sacred Dance Materials (resources including excerpts from past issues of Newsletters, a chronology of Guild activities since its beginnings, sample workshop reports, written choreography, and other items we think will be of interest to those in the sacred dance field) is in the process of being put together by Mary Jane Wolbers. Price: \$1.00. This will also contain the bibliography for an additional 50¢ (The bibliography for non-members is \$1.00) It is hoped the Packet will be available at the October Regional Workshops, and thereafter by mail from Guild Secretary, Mrs. Norman Walz, 44 East Central Avenue, Wharton, New Jersey.

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WHAT OUR MEMBERS ARE DOING:

DOSIA CARLSON, located at the Defiance College in Defiance, Ohio, led a workshop on June 28, 1961, at Heidelberg University, in Tiffin, Ohio. This was part of a week-long conference sponsored by the Christian Education Committee of the Ohio United Church of Christ. Miss Carlson's skillshop for teachers and leaders was to expose the participants to varied uses of Rhythmic Choir in religious education. She also led a two-day session of a Creative Arts Workshop at the Community Church, Olmsted Falls, Ohio, last March.

JOAN STRICKLAND JOHNSON announces a three-day Worship Choir Workshop at the Normandale Lutheran Church in Minneapolis, Minn. Guest teacher is member, Margaret Fisk Taylor, for this session conducted by the House of Prayer Worship Choir on November 10-11-12, 1961. For information write Mrs. Joel L. Strickland, Director, House of Prayer Worship Choir, 4330 15th Avenue South, Minneapolis 7, Minn. (Not Guild sponsored.)

MARGARET FISK TAYLOR'S calendar looks like this: Workshops on Oct. 18-20; Westminster Choir College, Princeton, N.J., Oct. 18; two at Princeton Theological Seminary, Oct. 19 and 20; N.J. Council of Churches Leadership Training held at Princeton Theological Seminary, Oct. 19; Workshop at Springfield College, Springfield, Mass., Oct. 21; Workshop in E. Lansing, Mich., (Edgewood Peoples Church), Oct. 27, 28; Workshop at Normandale Lutheran Church, Minneapolis, Minn., Nov. 10-12.

Also she will be teaching July 31 to August 31, 1962, Garrett Graduate School of Theology, Evanston, Ill.

She writes she is preparing 8 filmstrips on children's work which should be available by November through Dr. Ruth Lister, R.F.D. 1, Oberlin, Ohio. Three filmstrips for 5, 6 and 7 years old; two for children 8 and 9 years old; three for the 10, 11 and 12 years old. The resumes, etc., are available through Dr. Lister.

(continued on page 9)

 * ANNOUNCEMENT *
 * OF THE SACRED DANCE GUILD *
 * Boston Regional Workshop *

TIME: Saturday, October 14, 1961, 10:00 A.M. through 4:00 P.M.

PLACE: Robert Gould Shaw House, 11 Windsor Street, Roxbury, Mass.

PROGRAM: MORNING SESSION: 10:00 to 12:00 Noon
 Registrations and Introductions
 Devotional Opening to Movement - Dorothy Creed
 Warm-up Exercises, Using different parts of
 the body in dance expression - Nancy Lob
 Tune-up Exercises for the Whole Body - Stanley Arendholz
 Exercises in Creative Problems - Nancy Lob

LUNCHEON: 12:00 Noon to 1:00 p.m.

AFTERNOON SESSION: 1:00 p.m. to 4:00 p.m.
 Talk on The Place of Sacred Dance in
 Church Service Rev. Robert Storer
 Discussion of Drama as an Element of
 Sacred Dance James William Henderson
 Approach to Choreography For Sacred
 Dance Led by Noami Aleh-Leaf
 Sacred Dances: Kum-ba-ya Shaw House Group
 Creation - Ruby Henderson
 Speech Accompanist - James William Henderson
 Evaluation Period:
 Demonstration in Dance of the Four Elements Of
 Prayer--Adoration, Confession, Thanksgiving, Petition
 Doxology - in movement Dorothy Creed

FEE: For non-members, \$1.50

For Members - \$1.00

Be sure to wear comfortable clothing, ready for activity.

Bring luncheon. Light refreshments will be served by the Committee.

Send your registration - Name, Address, Phone Number - to Mrs. Ruby L.
 Henderson, 11 Windsor Street, Roxbury, Mass.

Shaw House is located at the corner of Shawmut Avenue and Windsor Street in Roxbury. If you come by auto, follow Mass. Avenue from either direction to Shawmut Avenue, drive down Shawmut Avenue to Windsor Street. If by M.T.A., take Lenox Street car at Park Street Station, ride to end of line, walk across Tremont Street to Hammond, down Hammond to Shawmut Avenue, turn right on Avenue and walk one block to Windsor. From Dudley Street Station, take Mass. Station bus, get off at Madison and walk one block down Madison to Windsor. From Mass. Station, take Dudley Street bus, get off at Madison and walk down to Windsor.

WHO'S WHO ON THE PROGRAM

October 14, 1961

Boston Regional Workshop

NANCY LOB -

Studied Modern Dance at Bridgewater Teacher's College. Worked with the Mettler Studios for five years. Conducted a class in Sacred Dance for teen-agers at the Eliot Congregational church in Newton. At present teaching a class in Modern Creative Dance at the Newton "Y".

STANLEY ARENDHOLZ-

Studied Modern Creative Dance with Barbara Mettler and Jean Erdman. Studied Ethnic Dance under Lameri. Danced professionally in "Carmen Jones" and in the Boston Arts Festival. Is beginning his 13th year of teaching Creative Dance at the Robert Gould Shaw House.

REV. ROBERT A. STORER - PROGRAM DIRECTOR FOR THE GUILD:

One of the pioneers of the Sacred Dance Movement. Has done a vast amount of work in promoting The Dance as a form of Worship. Perhaps the outstanding exponent among the Ministry of this form of expression and communication. Pastor of the Winchester Unitarian Church.

JAMES WILLIAM HENDERSON-

Actor-Dramatist, Poet, Specialist in Theatrical Arts. Has been active for many years in professional and Community Theatre as actor, teacher, producer and director. Head of The Drama Department of the Academy of Musical Art. Dramatic Coach and Stage Manager for the Rhoades Opera Society. Has been connected with the Shaw House for 27 years as Drama Specialist.

NOAMI ALEH-LEAF

Jerusalem-born Interpretive Dancer. Presents dances based on the lives of Palestinians--Arabs, Yemenites, Bedouins, Ducharans, the modern Jewish pioneers, as well as the Near East generally. A major portion of her work is based on Biblical themes. Is internationally known, having won the acclaim of the press and public in many countries.

ANNOUNCEMENT OF
SPRINGFIELD COLLEGE WORKSHOP
Springfield, Mass.

DATE: Oct. 21, 1961 TIME: 9:00 a.m. - 5:00 p.m. LEADER: Margaret F. Taylor
SPONSOR: Religious Activities Department, Springfield College
EMPHASIS: Creative Movement in the Church School and beginning Rhythmic Choirs

FOR INFORMATION: Write Mrs. Ralph Odum
207 Middlesex Street
Springfield, Mass.

ADVANCE NOTICE - ANNUAL MEETING AND MIDWINTER WORKSHOP

The Annual Meeting and Midwinter Workshop of the Sacred Dance Guild will be held on February 21-22, 1962, Community Church, 35th and Park Avenue, New York City.

Featured leader will be Daniel Nagrin, who is associated with the Helen Tamiris Dance Company. He is an excellent teacher, and has shown a sincere interest in dance as a religious art and in our work.

The Dance Book Gallery will be on hand with an exhibit. The evening of Tuesday, February 21, 1962, will be unscheduled. Participants will make their own plans for their evening's activity.

Complete details will be forthcoming in the next Newsletter.

ANNOUNCEMENT OF
SACRED DANCE GUILD NEW YORK REGIONAL WORKSHOP
New Paltz, New York
October 7, 1961

Our guest leader for both morning and afternoon sessions will be SISTER JEAN of the Tuller School on Long Island. Sister Jean, of the Teachers of the Children of God, is well known for her religious dance work, and particularly for her teaching and choreography which combines dance and rhythmic, choral speaking. She appeared with her students at the consultation on dance sponsored by the National Council of Churches last November in "Mary Magdalene." Her leadership promises an exciting and profitable day.

Training sessions and a panel discussion being arranged by JEANNE FULLER will be held in the New Paltz Methodist Church. The day's activities will conclude with Vespers at St. Andrew's Episcopal Church located in the next block.

The Methodist Student Group from the local College of Education, the Huguenot Dance Choir, and members from both churches are cooperating in making arrangements. Full details are available from the Workshop Chairman, Mrs. David Bennett, The Methodist Church, Sloatsburg, New York.

* See page 6

RELIGIOUS DANCE COURSE by RUTH ST. DENIS:

The Religious Arts Program of Adelphi College presents THE RUTH ST. DENIS RHYTHMIC CHOIR SEMINAR, "How To Organize and Conduct A Rhythmic Choir." The following subjects will be covered in six 2-hour sessions:

1. The Religious Dancer Prepares
2. The Body is the Living Temple
3. The Dance and the Traditional Arts of the Old and New Testament
4. Everything Begins with the Child
5. Motion Pictures, the Modern Means of Communication
6. How Can The Arts Best Serve Freedom in the World?

This seminar begins October 24 and ends December 7, 1961. It is being run consecutively in Adelphi College, Thursday morning, 10:00 - 12:00 a.m. and the same Seminar at 15 West 67th Street, New York City, Tuesday Evening 7:30 - 9:30 p.m. The deadline for registration is October 1, 1961. For full information, please write to: Ruth St. Denis, Religious Center, Adelphi College, Garden City, LI, NY.

Interested persons in the New York-Long Island areas will be able to attend either course. There is indication that Miss St. Denis would consider giving the course in other localities, provided there is sufficient interest. The six lectures could be given in a concentrated period of two weeks. Sponsorship by a regional Sacred Dance Guild Group, Church, School or College could be arranged.

INFORMATION ON SISTER JEAN, guest leader Oct. 7, 1961, New Paltz, N.Y.

"Dance can be and is as much of a religious expression as the arts of music or painting," is the view of Sister Jean, a professional dancer who turned to religion. She and a talented group of her students will participate in an all-day Regional Workshop of the Sacred Dance Guild held in New Paltz, N.Y., on Oct. 7, 1961.

"For centuries," Sister Jean points out, "all artists worked in and for the Church. Perhaps it is a sign of renewed vitality in both the Church and the arts that exceptionally gifted artists are again being found in convents and monasteries throughout the world."

An Episcopalian sister of the Order of the Teachers of the Children of God, Sister Jean studied modern dance under Martha Graham. She became a professional dancer for whom the LOS ANGELES EXAMINER predicted an "outstanding career in dance." As a choreographer she was responsible for the dances in Paul Green's pageant, "The Common Glory," which has become a part of American folklore.

It was on a visit to her parents' home in California that the diminutive dancer really started on the work that was to lead her into Sisterhood. Here she was asked to dance and she gave a recital in a church to which all the congregation was invited. Thinking that the audience perhaps would fail to understand her modern religious dances, she first gave an explanatory talk coupled with a historical review of the dance in religion.

That performance opened a new field, Sister Jean recalled. When she returned to New York, she approached the Church of the Ascension, told of her program in California and gave a similar program there. That was the beginning of a series of similar performances, including one at the National Cathedral in Washington.

It was during this period that she came into contact with the Order of the Teachers of the Children of God and became convinced that "God wanted me and not just my dance."

Seven years ago she entered the convent at Maycroft, Sag Harbor, Long Island, and found that the Order had always used dance and drama in the schools and that both she and her dancing ability were welcome. In addition to her work here, she assists dance and drama students at Tuller Schools in Tucson, Arizona; Bronx, N.Y.; Fairfield, Conn.; and Rhode Island.

REPORTS FROM JACOB'S PILLOW - June, 1961Basic Training Workshop with Martha Odom by Esther N. Ellison

The Basic Training Workshop was ably conducted by Martha Odom. After inquiring as to the particular needs of the members of the class, she proceeded to help them achieve a good deal of freedom in moving about and creating patterns. Her friendly yet firm leadership called forth a relaxed yet spontaneous response from the group. With her good insight, sense of humor and patience, Martha proved to be a most helpful teacher for this group of beginners in the expression of worship through Sacred Dance.

Jean Fuller's Group by Elizabeth Bess Haile

We who joined Mrs. Jean Fuller's sessions enjoyed yet another approach to the subject of Sacred Dance. Our preparation was the thoughtful listening to

original poetry--another talent of Mrs. Fuller's. Poetry was the inspiration for a composition, a very joyous expression, which we learned from her. Another work we studied was choreographed to "Open Our Eyes," a well-known anthem. Use of props became another idea for us to consider. She gave us an example of the effective use of long green-velvet drapes faced with gold. We tried the movements, then it was shown by the group of young dancers who originally performed it. The three lengths of velvet were brought dramatically from three directions to the front of the church and presented at the right moment with the bright gold side toward the congregation. A lenten season had thus been opened and it would seem that a congregation could be moved to experiencing a richer season of prayer and meditation with such an impressive choir presentation as this.

Suggestions made by a leader of Mrs. Fuller's ability and experience can be applicable as well as inspiring to the many of us who are facing the same problems.

Helen Borngesser by Gertrude L. Wetmore

The essential unity of the two arts, Music and Dance, was convincingly portrayed at the Monday afternoon session of the Institute by Helen Borngesser, Organist and Director of Music at the Hancock Congregational Church, Lexington, Mass.

Out of her broad church experience in handling five regular singing choirs, a Sacred Dance Choir and a Sacred Dance Workshop, Mrs. Borngesser, in her preliminary talk gave valuable suggestions concerning the wide choice of music adapted to the work of the Rhythmic Choir, ranging from hymn forms and negro spirituals to the rigid pattern of a 16th Century canon.

She urged extreme care in choir selections through first conducting a careful search, then examining and re-examining the material for suitability, always considering the Church first.

In her approach to the subject of the Sacred Dance, Mrs. Borngesser felt the use of music with words to be the desirable accompaniment, and emphasized the affinity existing between the three, quoting, "Music, Words, Dance - the perfect Trinity."

An impressive illustration of this, by the Hancock Congregational Church Sacred Dance Choir climaxed the music period, as with the support of Thelma Benshimol, soloist, and Jess Meeker accompanying the carefully trained voices, these twelve young girls reverently and sympathetically offered their program.

It included such diverse numbers as the appealing Christmas Anthem, "Sleep, Holy Babe" (Francis Snow) and the well known spiritual, "There Is A Balm In Gilead"; the adaptation of "St. Francis' Prayer" (music by Olds), with its strange responses spoken and sung against a humming background; and the hauntingly beautiful repetitions of the ancient plea, "Dona Nobis Pacem," (Lord, Grant Us Peace) which still echoes in our heart.

Mary Anthony by Constance Reynolds

It is a pleasure to write about Mary Anthony, a warm, wise and witty human being. As a member "old enough to sit," what impressed me most was the improvement of the group day to day under her stimulating and searching questioning and suggestions.

She had so obviously reached out to them, and they as a group, had started thinking, responding and finding new ways to express their thoughts and emotions through the entire body. The need of a disciplined and controlled body was stressed, so that we could move freely and truly "without poses or attitudes" to the glory of God--a plea to keep dignity in the dance, and to move sincerely from the heart--as a symbol of the spirit of God within us. A reminder that the face is part of the body, a tremendously expressive and important part--that in the Bible, people had "danced for joy" and that we did not need to be glum to be sacred

Ruth St. Denis by Thelma Atwood

Ruth St. Denis, on the first evening of the Sacred Dance Guild's stay at Jacob's Pillow, spoke out in ringing tones, "Go forth and preach the gospel." Preaching, that is, with the most expressive instrument, the body.

One finds inspiration, truth, in books, in sermons, in lectures. Attuned herself to beauty and truth, Miss Ruth is inspiration. All listening hearts responded, and surely everyone made resolves when she said, "Let us be awake and aware of what we are and who we are. Aware of the substance of God."

Her Light made the listener resolve: "I am all that."

It is fundamental to understand and control the body.

To put our ideas into movement.

To put down our roots in this sacred dance movement, for real artists are prophets, who express God from within.

She pointed out, that in referring to prayer, one hears it spoken of as praying to God. "Let us pray from God, moving with God, and by God."

"Ye are all Gods," said Jesus. If only we presented a body, conditioned and controlled, a temple for the Divine self, when we dance this Divine Being would manifest itself in beauty, truth and power.

Let us work hard for more perfect bodies, divine ideas, and a passion to dance from God within. Thus we will not fail Him, or His own Prophetess, The First Lady of the American Dance.

A Morning With Ted Shawn by Marie Smith

It seemed good to again be at Jacob's Pillow on a sunny Monday morning facing the one and only Shawn immaculate in his white shirt, shorts and slippers.

Mr. Shawn was held back from giving too strenuous exercises as he had just returned from Denton, Texas, where he had strained a leg muscle.

For two hours Mr. Shawn stressed using good strong movement in relation to Religious Dance. His basic training exercises start at the head and gradually move down the body emphasizing stretch and bounce. Using the familiar circle we tried walking at both a slow and fast pace, to quote Mr. Shawn, "A person who can't walk properly can't possibly dance."

Head movements, arm and torso movements all contributed to the morning's work-out. Because we were all fresh, the morning ended very soon and another leader took over. It is ironic to note that one week later Mr. Shawn suffered a heart attack. I know that all our members wish him well and particularly those who were with him that Monday morning that they may again come to the Pillow to see him in front of the big mirror teaching his one love - the Dance.

Approach to Sacred Dance Choreography: Mrs. Rice by Ruby Henderson

Mrs. Rice's pre-demonstration talk made it easier to follow her demonstration. Her first suggestion was that one should familiarize oneself with the material to be used, giving one's own interpretation of that material and in this process be intent on communication, using the whole body as an instrument. She stressed the fact that self or ego must be pushed into the background in order to release the body for creativity.

In her demonstration she proved her points to the satisfaction of all present. Then, with a group of seven she emphasized the relative value of line movement--circular, vertical, horizontal, diagonal--as a means of achieving contrast and making Dance more dynamic. With a definite picture of achievement in mind, she had the group do a part of her Cycle Dance, "No Candle Was There," a work in which elements of mystery, adventure, faith and hope were emphasized. They did their own individual creation, merely being guided as to position for contrast and dynamics.

It was revealing to most of us how simple religious choreography can be

started using her approach--freeing ourselves so we can give our best, knowing our material and asking ourselves what we want to express, and training our bodies as instruments by which that expression may be achieved.

With this approach and constant work, we will in time have a brand new world opened to us, and an insight which will enable us to create, direct and inspire, unfolding to others, as she did to us, a vast world full of all the benefits and satisfactions which the Sacred Dance has to offer.

Many familiar faces were seen as participants gathered for the Training Institute at Jacob's Pillow last June. As usual, the Guild gained valued new members who came to take the course. We welcome them to our ranks.

What Our Members Are Doing (continued)

MARY JANE WOLBERS again taught at the Vacation Church School of the Methodist Church in Modena, New York. She taught four classes daily for the two-week period in "Creative Experiences in Sacred Dance," all ages and classes participating. Mrs. Wolbers also led a session of sacred dance at Camp Epworth, High Falls, New York, involving 56 Methodist teenagers.

LURA ELLSWORTH for the third year directed the Rhythmic Choir Workshop for Connecticut Congregational Beecher Conference. After doing the United Church of Christ "Proposed Statement of Faith" two years ago, the challenge was accepted to do "Days Of Turmoil--A Day of Promise" (from the Missions Council) which she received the day the conferees arrived! The 6 girls created a very meaningful interpretation for Vespers at the end of the week. This is always a very rewarding experience. She also reports working with a group of 6 women who very satisfactorily presented their "talents" for a special Women's Fellowship Service.

DOROTHY HENDERSON organized the Rhythmic Choir, Blue Hill, Maine, last February. They've participated in worship for two Family Nights, a Maine Council Workshop at Belfast, a joint Workshop with Windham, Maine, and planned a summer festival in their own church. It is now reported the group has grown from 6 to 10 girls! Mrs. Henderson also presented three selections at a Minister's Wives Retreat. She writes: "Maine has progressed slowly in the use of Sacred Dance. Could the Guild help to promote interest with a Workshop in the Portland area sometime in the near future?"

The final major production of the Baylor University Theatre of Waco, Texas, was directed by a Sacred Dance Guild member, JUANA de LABAN. "Lazarus Laughed" by Eugene O'Neill, was staged in dance form with the members of the cast of 80 assisting in the making and finishing of his own mask and costume. JUANA de LABAN is director of movement of the Paul Baker Workshop Theatre.

The Motion Choir of the Unitarian Church in Peterborough, New Hampshire, participated in the Easter Sunrise Service of worship of that church last spring. MRS. WARREN JOHNSON is the group's new director this year. Mary reports that the choir plans on participation in six services this coming year. Materials have been selected and choreography will be developed creatively by the girls.

The Rhythmic Choir of the First Congregational Church in Cromwell, Conn., presented demonstrations in South Glastonbury, Conn., (Congregational Church) and Middletown, Conn., (South Methodist Church) under the leadership of the REV. EDWIN R. CARTER, Director, last season. The group of 17 Senior High girls meets every Sunday evening for worship and training. It is good to learn of such a group that meets regularly--and not spasmodically, in order to meet a "production date," as some choirs we know!

BY-LAWS

ARTICLE I - Name

The name of this organization shall be the Sacred Dance Guild.

ARTICLE II - Purpose

The purpose of this Association shall be to stimulate interest in the dance as a religious art form. To provide a means of communication for directors of dance choirs in the region.

ARTICLE III - Membership

Membership shall be open to all who are interested in this field.

ARTICLE IV - Dues

Dues shall be \$2.00 per year payable at or before the time of the Annual Meeting.

ARTICLE V - Officers

The officers shall be a President, a first and second Vice President, a Recording Secretary, a Corresponding Secretary, a Treasurer, and nine Directors to serve for a term of three years each; three of whom shall retire each year, three new Directors being elected annually to serve three years.

ARTICLE VI - Executive Board

Section 1. The Executive Board shall consist of the officers named in Article V, the Chairmen of the Standing Committees, and the Advisors.

ARTICLE VII - Duties of Officers

Section 1. The President shall preside at the meetings of the Guild, and of the Executive Board.

Section 2. The first Vice-President shall be the editor of the News Letter under the guidance of the President, and shall preside in the absence of the President.

Section 3. The second Vice-President shall be Chairman of the Program, and shall send publicity for the same to the regional and national chairmen.

Section 4. The Recording Secretary shall keep a record of each meeting, and prepare a report for the News Letter and Publicity Chairmen.

The Corresponding Secretary shall notify members of the time and place of meeting, keep a record of applications for membership, and answer all correspondence.

Section 5. The Treasurer shall receive, hold, and pay out the funds. Shall keep an itemized account of all receipts, appropriations, and expenditures; and shall submit a statement of the finances at the meetings.

ARTICLE VIII - Meetings

There shall be three meetings each year; the Annual Meeting in February, the Festival in the Spring, and the Convention in the Fall.

ARTICLE IX - Elections

Section 1. Elections shall be by ballot at the Annual Meeting.

Officers shall be elected to serve for one year.

Three Directors shall be elected annually to serve for three years.

The Chairman of Membership, the Chairman of National Publicity, and the three Regional Publicity Chairmen shall be elected at the Annual Meeting by ballot.

Section 2. The Advisors shall be elected by the Executive Board.

ARTICLE X - Committees

Section 1. The President shall appoint a Nominating Committee of members. This committee shall nominate a list of officers, a Chairman of Membership, a Chairman of National Publicity, and three Chairmen of Regional Publicity.

Section 2. The Membership Chairman shall receive dues, send out membership cards, give the names of new members to the Recording Secretary, the Corresponding Secretary, and to the President, and give money and names to the Treasurer.

Section 3. The National Publicity Chairman shall act as editor of any member's material, advance notices, and post write-ups of organizational activities for national publications.

A Regional Publicity Chairman shall act as editor of any member's material, advance notices, and post write-ups of organizational activities for regional publications, shall send copies to the other regional chairmen, to the national chairman, and to the First Vice-President for the News Letter.

Quorum: members shall constitute a quorum at any meeting of the Guild. members shall constitute a quorum at a meeting of the Executive Board. A majority of the members of any committee shall constitute a quorum thereof.

These By-Laws may be amended at any legal meeting of the Guild by two-thirds vote of the members present and voting, provided that the proposed amendment is included in the call for the meeting.

TV REVIEW - by M.J.Wolbers

On Sunday, June 4, 1961, LOOK UP AND LIVE, CBS-TV, began a distinguished and exciting series of dance programs based on the Coventry Mystery Cycle. The Marquette University Players, under the direction of Father John J. Walsh, re-created sections of the Medieval dramas in four successive programs throughout the month. (June 4, 11, 18, 25, 1961) Biblical events from the Creation to the last Judgment were danced by students from Marquette University. In leading roles were John Neumeier (who also staged the work), Catherine Kilzer, Joan Schwartz, and Charles Seibert. The series received wide and favorable notice and Dance magazine reviewed it at length. (Dance has heretofore paid little attention to the Sunday morning TV fare.) It was well choreographed and performed, and this reviewer was pleased to see such personal experience as the Annunciation, for once, presented with such good taste. The choice of movement produced a work that was emotive, not emotional. We must find out if the kinescopes of this series of programs are to be available as films. It would be wonderful to show them as examples of dance as religious art.

I was told that the LOOK UP AND LIVE kinescopes are handled for the Department of Youth Work, National Council of Churches, by Association Films, Broad and Elm Streets, Ridgefield, N.J. now. The new file list has come through from that agency with nary a one of the dance programs listed which we have rented and shown in the past. As soon as time permits, I shall try to find out what has become of the films we might be interested in, including the Coventry Mystery Cycle programs mentioned above. Meanwhile, can any of our readers shed any light on this subject?

MOTION IS A SACRED THING*

by Toni' Intravaia

Combining the words "dance" and "religion" may strike a strange note to some ears, a joyful one to others, and to some may even suggest the sacrilegious. However, the joining of these words is becoming increasingly frequent.

The art of the sacred choir is not an art for its own sake, but, as true Christian art, it humbly and joyously offers itself as a way to worship and glorify God.

Even as simple a matter as posture has psychological and spiritual implications. As Martha Graham says, "Posture is dynamic, not static. It is a self-portrait of being. It is psychological as well as physiological. There is only one law of posture I have been able to discover--the perpendicular line connecting heaven and earth."

The spiritual use of this universal language of rhythm is one of the religious arts which finds response in all who witness it, from the oldest to the youngest; the most spiritually sensitive to the seemingly insensitive.

Religious feeling has been expressed through rhythmic patterns through the ages. The Psalms summoned people to "praise the Lord with the dance" (Psalm 150.) Early Christian leaders used the term "dance" to refer to religious pageants and dramatic services of worship from the first centuries of the Christian Church through the Renaissance.

Religion and the dance were at first often the same activity--the form was the dance and the content was religion. The dance may well have been first of all the arts because it required no materials and so became an early and direct outlet for religious emotion. Among primitive peoples, religion is such a large part of their existence and the dance is so bound up with it that the religious dance is of supreme importance.

At all times and with all peoples, religion has tended to assume some form of the dance as symbolic expression. Ancient civilizations of Egypt and India created intricate religious dances to reveal astronomical designs, to celebrate seasonal festivals, to lament at the time of death, to express worship in the temples and to enact dance-dramas of religious legends.

The Greeks believed that the dance was the one art which influenced the soul most, and that it provided the expression for that overflow of awareness for which man has no words.

During the first five centuries of the Christian era, we see that the dance was recognized by the Church as a natural way of expressing joy, a way of salvation and a way of adoration, as shown by the reference to the dances of holy ones, the martyrs, and the angels.

During the early middle ages the Church preserved and fostered the religious arts. It was at this time that the Mass developed with its definite, prescribed, symbolic movements to the Gregorian Chant accompaniment.

The Planctus appears as a part of the Mass early in the twelfth century. This was a religious play concerned with the sorrows of the three Marys.

Monastic orders, during the twelfth and thirteenth centuries, seemed to find the dance of religious value when used in their groups. The monks of the Cistercian Order "danced and prayed for the salvation of the universe." An early form

* This article by Guild member, Mrs. Intravaia, is reproduced here by permission of Conception Abbey Press. It appeared in the July, 1960, issue of Altar and Home.

of the dance was recorded by Cambrensis of the twelfth century. This "dance of death" often started with a sermon on the certainty of death, delivered by a monk, usually in the cemetery or churchyard. Then from the charnel house would come a figure, or in some cases a group of figures, in the traditional costume of death which was a close fitting yellowish suit painted to resemble a skeleton. Victims were then invited or coerced into accompanying Death beyond the grave. Death, although grotesque, appeared not as a destroyer but as a messenger summoning men to the world beyond.

The term "choir" meant an enclosed, elevated area in the church where symbolic movements were often portrayed. In 1682, Menestriene, a Jesuit in Paris, described the use of the "choir": "The divine office made up of psalms, hymns and canticles for the praises of God were recited, sung and danced.... The place where these religious acts were performed in divine worship was called the choir, just as with the choir of the Greeks."

Hugh Benson, a Roman Catholic priest, has written, "We have no more right to condemn the language of the hands and arms than the language of the tongue. We are furnished by our Creator with all these members." The whole body is the tool and expression of the soul, writes Romano Guardini in his Sacred Signs. "The soul does not merely dwell in the body as if it dwelt in a house, but it lives and works in every member and every fibre. It speaks in every line and form and movement of the body." The Christian, through the years, has used the term "body" in a most sacred way by calling the Church the Body of Christ. Thus, we can surely accept the body-spirit mixture of Christianity and re-discover a religious art using a fusion of body, mind and spirit.

Renee Foatelli, who has created liturgical dances in France, urges the use of the dance in pageants which interpret the Mass. She writes, "I envision the beautiful order of rhythmical processions. If we could learn to interpret the liturgical texts, sacred chants and hymns, by choral speaking, mimes and dances, we should be able to direct the people in rejoicings more wholesome, pure and naively fresh than those to which they are accustomed today."

Because the Mass has definite movements and gestures for the participants and especially for those who have the active service of transferring candles, books, censers, and other ritual articles, there is an effect of symbolic movement that is close to a disciplined, sacred dance. In fact, Hugh Benson wrote of the Mass: "It is no less than a sacred dance." Jacques Maritain, sensitive to the beauty of the disciplined movement in the Mass, writes: "There is nothing more beautiful than a High Mass, a dance before the Ark in slow motion." The Catholic Encyclopedic Dictionary has this statement concerning "Dancing": "Some of the movements of the ministers in sacred ceremonies are in the nature of a formal dance."

The Roman Catholic Church is encouraging the Christian arts in the United States, in Europe and in the mission field. Rhythmic interpretation is being taught in certain convents and schools. At Grailville, a School of the Apostolate for Catholic young women in Loveland, Ohio, the students study the symbolic interpretation of chants. In the Catholic Quarterly (Vol. 7, Nos. 1 and 4) there are condensations of Renee Foatelli's book "The Place of Religious Dances in Christianity" translated from the French. Following the historical presentation, Renee Foatelli urges that mystery plays be "enriched with group movements in the manner of a ballet in order to emphasize certain parts of the play or to give them a new value. It would be interesting also to be given a better understanding of the drama of the Mass by means of pageants which combine drama and dancing. These would be true visual aid for both spectator and participant."

Dance is the one art where the physical, emotional, and intellectual aspects of the self are employed completely and simultaneously. It is only fitting, therefore, that the high aims of religion come again to be expressed in the art of dance

which is a natural symbol of an integrated life. It would appear that the United States is regaining some of that lost Hellenic respect for the body as a beautiful source of creative power, and veneration of the dance as a great sacrament of harmonious living--an outward and visible sign of an inward and spiritual grace.

We have prayed with the heart and the soul. Let us pray with the body until the strength and purity of our prayer becomes part of the very circulation of our blood. Let us now learn to meditate in that inward stillness and with that inner control which commands the body to be servant to the soul. Let us praise with dance.

Sacred Dance and the Sacred Dance Guild

Institute at Jacob's Pillow - Statements by Jean Klix*

I. The value of dance as a religious art.

Since dancing is a creative art, it can convey many ideas and expressions. I feel that dancing has tremendous value as a religious art. It allows the body freedom of movement and the mind freedom of thought. These two freedoms, to me, form the basis for Worship through dance. I feel that in order to worship God in the utmost, one should not only use meditation, prayer and hymns, but also the complete motion of the body in attitudes of prayer, singing and rejoicing. Only through motion can one really express his profound gratitude for the gifts that our Lord has bestowed upon us. I feel that our deep longing for God, for Him to know and understand our love for Him, can only be fully accomplished by expressive movement. The body is a wonderful instrument, ruled, as it is, by the mind, and tempered by the emotions. If the mind is truly saturated in an expression of prayer and forgiveness how, then, is it possible for the body to sustain from joining this prayer? It is because of this reasoning that I believe dancing has great value as a religious art. When I worship God, I prefer to do so in my own manner. I feel that set rules (when to kneel, and when and what to say to God) really limit the whole process of worship. Dancing allows one to bring forth his complete self; his deep, heart felt feelings and his spiritual expressions. Even those who believe that they are incapable of worship through dance have only to try it to see the full value of this unrestricted mode of releasing one's innermost thoughts and feelings toward their Supreme Maker.

II. What worship through dance means to me.

Worship through dance means to me the full involvement of my emotions, thought and actions. Dancing in a chancel I experience an exhilarating surge of faith and love which I never feel while sitting in a pew. Dancing aids the feeling of participation in worshipping the Lord. You yourself are there on His altar, sharing your feelings with your group and still experiencing the feeling of giving all that your body is capable of in gratitude for His eternal love. Dancing is a wonderful means of gathering all your pent-up thoughts and emotions and releasing them with significant movements of the body. Dancing is like a healing ointment because it soothes both body and mind. It makes you at ease with your Maker. Worship through dance is not a modern creation. It has existed for thousands of years. I feel that it is one of the best ways to express one's feeling for God. It is a shame that more people today do not partake in the joy of worship with the most wonderful of systems, the human body in motion.

III. What I expect to learn at the Sacred Dance Guild Institute.

I feel that this training course is truly a wonderful opportunity to observe, to listen to, and study briefly with many well known and gifted people in the field of Sacred and Modern Dance combined. Watching and listening to a person

* Miss Jean Klix, student member of the Sacred Dance Guild, and a dance major at Mary Washington College, was the recipient of a \$25 scholarship to the Guild Institute this past June. The scholarship was financed by a Silver Tea, given by Huguenot Dance Choir Director, Mary Jane Wolbers. These statements were part of the requirements for one of her dancers to obtain the scholarship.

who has the ability to illustrate her feelings through movement, is a lesson in itself. Watching such a person can help us to express our own feelings with more ease and understanding. Learning new technique will always make a dancer more prepared for her role. Varied styles and ways of doing things always makes any artist and his works more interesting. I hope to gain a deeper feeling for worship of God through the movement of my body and to achieve some of the technique which will be demonstrated by Ted Shawn, Mary Anthony, and the other leaders.